

Chapter Two

Time and Space:

The Natural Environment in Dream Vision

The world people live in has two dimensions: time and space. They form human beings' existence. Time and space are the key points of our cognition of the world. On one hand, time means measured or measurable period. More broadly, it is a continuum that lacks spatial dimensions. It is part of existence which is measured in seconds, minutes, hours, days, weeks, months, years, etc., or this process considered as a whole. In our ordinary lives, we experience the flow of time as being sometimes fast and sometimes slow, depending on how intent we are on our activities. By using time as a standard, people can measure how long something takes.

On the other hand, space is a boundless, three-dimensional extent in which objects and events occur and have relative position and direction. In other words, space is an empty area which is available to be used, and it also means that which is around everything that exists and which is continuous in all directions.

The structure of time and space is important in dream vision. As to the relationship between dream and reality, Chaucer points out several examples of dreams:

The wery hunter, slepinge in his bed,
To wode ayein his minde goth anoon;
The Iuge dremeth how his plees ben sped;
The carter dremeth how his cartes goon;

The riche, of gold; the knight fight with his foon;

The seke met he drinketh of the tonne;

The lover met he hath his lady wonne. (99-105)

(In sleep the weary hunter's dreaming mind / Travels from bed to forests
that he knows; / The justice dreams how lawsuits loose and bind; / The
carter dreams how trade by wagon goes; / The rich man dreams of gold;
the knight fights foes; / The sick man dreams of drinking draughts of
wine; / The lover dreams he's won his lady fine.)

According to Chaucer, dreams might come from the thoughts in daily life. The impressions and memories will spontaneously come back to us during the sleep. People dream about things which relate to themselves. Therefore, dreams may be chaotic, but reflect human desires. However, dreams are not solid happenings but subconscious reactions in our mind. The genre which describes a dream is called dream vision. It can be based on the memory of a real dream or just fictional.

The focus of the first part of this chapter is on the phenomena of time in Scipio's and Chaucer's dream visions. As to space in the poem, the discussion is on the arrangement of the garden. The venue of the birds' council is in an artificial nature. The place is designed according to human preference of natural beauty. The garden is arranged to contain almost every aspect of the nature: rocks, plants, and animals. The garden is an ideal place which human beings long for. It is a crafted model of the Paradise in secular life. The garden is to satisfy human beings' expectation to go back to nature, at least, to live closer to it. The structure of space and time control the process of dream vision in the poem. By analyzing the formation of space and time,

we can understand the way how Chaucer builds the imaginary dreamland.

I. Time of Nature in Dream Vision

The dream vision has the beginning and the end, but the process of time is not as real as the sense of time we have in the real world. Time in a dream may not go straightforward: it stays, and it moves slowly or quickly, sometimes it even disappears. The past, the present, and the future appear in a dream. Time seems uncertain and twisted in a dream vision.

A. In Scipio's Dream

Chaucer expresses his epiphany of time in the Proem of *The Parliament of Fowls*:

The lyf so short, the crafte so longe to lerne,

Th' assay so harde, so sharpe the conquerynge

The dredful joy alwey that slyd so yerne: [. . .] (1-3)

(So short is life, so long to learn is art! / So hard the trial, so keen our least success! / Our perilous joys, so swift to leave the heart!)

He says life lasts only for a short time, but art needs more time to learn. All pleasure in human lives is easy to pass away. For this reason, he spends all his time reading books:

[. . .] - nat yore

Agon hit happed me for to beholde

Upon a booke was write wyth lettres olde,

And therupon, a certeyn thing to lerne,

The longe day ful fast I rad and yerne. (17-21).

([. . .] I chanced to look / Not long since at a book the scribal hand / Of
which was ancient. This I keenly scanned / In search of something special
that I sought; / All day I read that book with eager thought.)

The narrator's perception of time changes when he pays attention to something he likes most. In the happy hours of reading, time seems to be shorter and more rapid to run away:

To rede forth hit gan me so delyte

That al the day thought me but a lyte. (27-28).

(The reading gave me such high pleasure in it / That that whole day
seemed scarce to last a minute.)

This book is "Tullius: of the Dreame of Cipion" (31)¹. In Scipio's dream, his ancestor, Africanus, guides him the way to live a righteous life in order to enter the blissful place, which everyone expects to go to. Although the context of the book and the author lay before the Romans converted to Christianity, the blissful place is similar to the Christian heaven or paradise. The concepts of heaven and hell were very prevalent in religious thoughts of the Orient. Human beings are worried about where they will go after death. Scipio has a question about afterlife:

[. . .], yf folke that here be dede

Han lyfe and dwellynge in another place. (50-1)

([. . .] if the earthly dead / Have life and dwelling in another place.)

¹ Somnium Scipionis in Chapter Six (6.9-29) of *De re publica*.

Then, Africanus replies:

[. . .] ‘Ye, withoute drede.

And oure present worldes lyves space

Meneth but a maner dethe, what wey we trace;

And ryghtfull folke shul goo, what they dye,

To hevене’, [. . .] (52-56).

(‘For certain, yes,’ [. . .] / Affirming that our worldly lifetime’s space / Is
but a kind of death, whatever grace / We show; that righteous souls at
death go free / To heaven. [. . .])

We can see the religious belief of afterlife here. Death is the very end of life, but souls will continue to exist in two different places. If a person serves, defends, aids, or enlarges his country, he can go to the blissful place after death. If a person does a lot of evil deeds, he will wander around the earth until his sins are forgiven. There is no hell in Cicero’s belief, but the wandering over the earth is the punishment. Those wanderers can still go to heaven one day, if their sins are forgiven. The notion of time controls the process of human life, whether before or after death.

Then, Africanus explains there must be an end of this world. This refers to the early astronomers’ “Platonic cycle” or “great year” (Phillips and Havelly 236):

[...], in certeyn yeres space,

That every sterre shulde come into his place

There hit was first, and al shal oute of mynde

That in this worlde is doon of al mankynde. (67-70)

([. . .] after a certain period’s space / Each star would be restored to that

same place / Where it began, and all works of mankind / On earth be lost
to the eternal mind.)

This is the typical concept of eschatology, which means the theological doctrine of the “last things,” or the end of the world. It assumes that there will be an end of the earthly life and a finish line of time. Generally speaking, time is identified by the circulation of the stars in the universe. For instance, we use the sun and the moon to tell time of a day. The orbits of the stars are circular or oval. A star begins from a point, and it will come back to the same point after a turn of a circle. Africanus says when each star returns to its original space, time stops and the previous world vanishes. Then, everything in the world will become void. All achievements of human beings will be meaningless and forgotten. This is a pessimistic view of time.

B. In Chaucer’s Dream

After reading Cicero’s book, Chaucer has his own dream. During his reading, time passes rapidly:

The day gan faile, and the derke nyght

That reveth bestes from her besyness

Berefte me my boke for lake of lyght

And to my bed I gan me for to dresse,

Fulfilled of thought and besy hevenesse; (85-89)

(The day began to fail, and gloomy night, / Which interrupts all beasts’
activity, / Deprived me of my book through lack of light, / And I prepared
for bed in gravity, / Replete with thoughts of much solemnity.)

Chaucer's reading is ceased by the fall of the night. Time controls all creatures' life regulation. The contrast between the anxious seeker and the resting animals at nightfall recalls the opening of Canto II of *Inferno* (Dante 9). Since he feels so frustrated and tired, he needs a good sleep to relax himself of heavy thoughts and melancholy spirit:

Forwery of my labour al the day,

Tooke reste, that made me to slepe faste, (93-94)

(Exhausted by the labours of the day, / Took rest and lodged me in a
slumber fast.)

This time, Chaucer does not suffer from insomnia any more, which he had in *The Book of the Duchess* (1-43). He does his work and reads his book during the day and takes rest at night. He follows time well, which is the procedure of nature.

Nevertheless, time seems to be flattened in his dream. He says:

[...] never wolde hyt nyght,

But ay clere day to any mannys sight. (209-10)

([. . .] Never came the night, / But everlasting day stayed clear in sight.)

This does not happen in the real world, but in the imaginary one. If the stars do not circulate, then there is no change between darkness and light on the earth. Thus, time stops and does not proceed any more in the garden. The place does not exist in the natural environment, but in Chaucer's imagination. Human beings use light and darkness to define a day. We can even trace this concept back to the first day of God's creation:

And God said, "Let there be light," and there was light. God saw that the

light was good, and he separated the light from the darkness. God called the light “day,” and the darkness he called “night.” And there was evening, and there was morning – the first day. (Genesis 1:3-5)

Light represents life, and darkness represents death. People hope the bright day can last forever because the real life is ephemeral.

However, Chaucer does not follow the ideal of everlasting day coherently.

There is still the dark night in the garden. He sees Venus in the private corner:

Derke was that place, but afterward lightnesse

I saw a lyte – unnethe hyt myght be lesse –

And on a bed of golde she lay to reste,

Til that the hootte sonne gan to weste. (263-6)

(The place was dark, but farther on I saw / By glimmering light, enough to see, no more / Where on a bed of gold she lay at rest / Until the hot sun fell towards the west.)

Unlike what he said before, there is really darkness and the sun moves westward. The narrator mentions the sunset again while he is auditing the long discussion of the birds:

And from the morwe gan this speche last,

Til dounwarde went the sonne wonder fast. (489-90)

(And from the morning did the speaking last / Till evening, when the sun descended fast.)

The discussion starts from the morning and lasts till the evening. This section is problematic. When the narrator sees Venus in the temple previously, it has been at

twilight. Now, the narrator repeats the day. This is a strong proof that time in the dream vision is more flexible than in the real world. This phenomenon is called “the leap of time.”

As to the concept of month and season, the golden inscription on the gate of the park says that the temperate weather of May stays for ever in the garden:

Thorgh me men goon unto the welle of grace

There grene and lusty May shal ever endure. (129-30)

(Through me men travel to the well of grace, / Where green and lusty
May shall ever endure.)

In *The Legend of Good Women*, Chaucer also expresses his preference of the temperate and pleasant month:

But it be other upon the halyday

Or ellis in the joly tyme of May,

Whan that I here the smale foulys synge

And that the flouris gynne for to sprynge – (35-8)

(Except, perhaps, upon a holy day, / Or else in the ecstatic time of May,
When all the little birds begin to sing, / And flowers start to blossom and
to spring.)

Early summer is the breeding season for most animals and plants. Like the light of the day, May also represents life. There are many examples of the vigorous scenery in mediaeval literature. Guillaume de Lorris vividly describes the beautiful scenery of May in the garden of pleasure:

I dreamed that it was May, the season of love and joy, when everything

rejoices, for one sees neither bush nor hedge that would not deck itself for May in a covering of new leaves. [. . .] The birds, silent during the cold, harsh, and bitter weather, are so happy in the mild May weather, and their singing shows the joy in their hearts to be so great that they cannot help but sing. [. . .] it is then that young men must seek love and merriment in the fair, mild weather. (45-102)

The Middle English lyric “Sumer is icumen in” (Luris and Hoffman 4). It is a traditional English round. Its composer is anonymous and is estimated to date from around 1260:²

Sumer is icumen in – / Lhude sing! cuccu. / Groweth sed and bloweth
med / And springth the wude nu – [. . .] Awe bleteth after lomb, / Lhouth
after calve cu, / Bulluc sterteth, bucke verteth [. . .] (1-4, 6-8)

(Summer has come in – sing loud! cuckoo. The seed grows and the meadow flowers, and now the wood is in leaf. [. . .] The ewe bleats for her lamb, the cow lows for her calf, the bullock leaps and the buck breaks wind (?).) (Davies 52)

Besides, William Langland’s vision of *Piers Plowman*³ also happens on a May day in early summer. In the prologue:

In a somer seson, whan softe was the sonne, / I shoop me into shroudes as
I a sheep were, / In habite as an heremite unholy of werkes, / Wente wide

² “Sumer is icumen in” (poem3), the most famous of Middle English lyrics, is one of several songs at the beginning of a monks’ commonplace-book compiled at Reading Abbey and now in the British Museum.

³ William Langland (c.1332–c.1400): putative author of *The Vision of William concerning Piers the Plowman*. It is an allegorical poem in unrhymed alliterative verse, regarded as the greatest Middle English poem prior to Chaucer. It is both a social satire and a vision of the simple Christian life.

in this world wondres to here. / Ac on a May morwenyng on Malverne
hilles / Me bifel a ferly, of Fairye me thoghte. (1-6)

(In a summer season when the sun was mild / I clad myself in clothes as
I'd become a sheep; / In the habit of a hermit unholy of works / Walked
wide in this world, watching for wonders. / And on a May morning, on
Malvern Hills, / There befell me as by magic a marvelous thing [. . .])

As to year, it is a key word throughout the poem. Chaucer likes to read old books because he believes that there is always new knowledge out of them. He uses a proverb to metaphorize the idea:

For out of olde feldys, as men seyth,

Cometh al this new corne fro yere to yere; (22-3)

(For as in ancient fields they say it's true / That new corn strongly grows
from year to year,)

The crops in the corn field grow and become mature every year. Furthermore, there are three examples of the yearly routines in the garden. Firstly, many women dance around the temple every year:

Aboute the temple daunced alway

Wommen ynow, [. . .]

[.....]

That was hir office alwey, yer by yere. (232-3, 236)

(About that temple troops of ladies danced / Unceasingly, [. . .] That was
their endless duty year by year.)

Secondly, Goddess Nature holds the mate-choosing on St. Valentine's Day every year.

She explains the rule of mate-choosing:

But natheles, in thys condicion

Mote be the choys of everych that ys here:

That she agree to hys eleccion,

Who so he be that shulde ben hir fere.

This is oure usage alwey, fro yere to yere,

And who so may at this tyme have hys grace,

In blissful tyme he come in to this place!' (407-13)

(‘But all the same, there is a firm condition / Binding on all who make
their choices here: / A female must agree the proposition / Of him who
wants to be her husband dear. / Our custom is just so, from year to year, /
And that is why all birds have special grace / This blissful time in coming
to this place.’)

Thirdly, birds have to sing a roundel at their departure to honour Goddess Nature and give her pleasure:

But firste were chosen foules for to synge,

As, yere by yere, was alwey hir usaunce,

To synge a roundel at her departyng,

To do Nature honour and plesaunce. (673-6)

(But first, as was their custom year by year, / Some birds were picked to
sing a sweet farewell, / A roundel as a parting song to cheer / And honour
Nature and to please her well.)

The three things are the yearly rotations in the dreamland of Chaucer.

In addition, the concept of time is also a standard to judge the loyalty of lovers. In the eagles' wooing statements, we can find the duration of a lover's service becomes the criterion of the best lover. Time is taken into consideration of love. The second eagle thinks that he loves the female eagle better because he has loved her longer:

[. . .] 'That shulde not be.

I love hir bet than ye do, [. . .]

And lenger have served hir in my degree.

And yf she shuld have loved for long loving,

To me alone had ben the guerdonyng. (451-5)

('That shall never be! / [. . .] I love her more than you – [. . .] I've served her longer in my own degree, / So if her favour to long love were shown, / The just reward would come to me alone.)

People think dream vision poetry is to reveal the mystic messages. The writer uses the form of a dream to show a different place outside the real world. Time in a dream vision can be reduced or lengthened by the narrator. The sense of time is not totally realistic, but extraordinary. Time does not always go straightforward in a dream vision poem; it changes relatively according to the dreamer's perceptions.

II. The Place in the Dream Vision

In *The Parliament of Fowls*, the dreamer wanders in a garden of great natural beauty. In the centre of the garden, there is a grand brass temple of Roman deities of fertility. The flowery hill beside the temple is the venue of the parliament of birds.

The concept of gardening started very early in the human history. It can be found in the early civilizations. The walled garden is a good example of the proto-garden: the Garden of Eden. It is the first known garden. It is a terrestrial paradise which contained all that was needed or desired for survival: food, shelter, privacy, and protection from the environment. It is also a space for enjoyment and love.

According to the *Holy Bible*, the first man was created and put in the first garden:

Now the Lord God had planted a garden in the east, in Eden; and there he put the man he had formed. And the Lord God made all kinds of trees grow out of the ground – trees that were pleasing to the eye and good for food. [. . .] A river watering the garden flowed from Eden; from there it was separated into four headwaters. (Genesis 2:8-10)

This passage mentions three important elements to form a garden: the gardener, the plants, and the watering system. God himself planted the Garden of Eden, where he grew trees for Adam to enjoy. The garden was watered by a river. Water is the key condition to maintain a garden. In addition, God also created all kinds of living creatures (fish, birds, and beasts) and put them in the garden. God made the man “to work and take care of it” (2:15). We can also find these important elements in the garden of *The Parliament of Fowls*: Goddess Nature as the gardener, the plants and animals, and the stream.

In the Middle Ages, many writers wrote much about garden. However, there are

two kinds of gardens in literature: the sacred and the secular. For instance, *The Pearl*⁴ is an allegorical dream-vision with traits of an elegy. The poem is introduced by a grieving narrator who mourns the loss of his singular pearl. He wanders in a garden and falls asleep, dazed by the odour of the spices and flowers (Barroff 3):

Fragrance of fruits with great delight
 Filled me like food that mortals eat.
 Birds of all colors fanned in flight
 Their iridescent pinions fleet,
 [.....]
 The further, the fairer the pear trees stand,
 The spice-plants spread, the blossoms sway,
 And hedgerows run by banks as gay
 As glittering golden filament; (II, iii & iv)

The garden represents the heavenly bliss and the everlasting life. The garden is full of the mystery of God's mercy. The plants and animals in the garden have symbolical meanings. The garden represents the source of life in literature.

In *The Parliament of Fowls*, the garden is livelier and has secular meanings. The narrator meets Africanus in his dream. In order to reward the narrator's labour in reading the ancient book, Africanus leads the narrator to the walled park:

This forseide Aufrikan me hent anoon
 And forth with hym unto a gate broght

⁴ *The Pearl*: A late 14th-century poem usually ascribed to the Pearl-poet, because it is preserved in the same manuscript (Ms. Cotton Nero A x) as *Sir Gawain and the Green Knight*, *Patience*, and *Cleanness*.

Ryght, of a parke, walled with grene stoon. (120-2)

(This Africanus forthwith took me out / And led me to a double gate
which brought / Us to a park with mossed stone walled about.)

We can see that the garden is not open to everyone. There is a gate and the garden is surrounded by green stone. In *Song of Solomon*, it is called an enclosed garden. *Hortus conclusus*⁵ (Latin, meaning an enclosed garden) becomes a motif of rare beauty and pure love (van Zuylen 38):

You are a garden locked up, my sister, my bride; you are a spring enclosed, a sealed fountain. [. . .] You are a garden fountain, a well of flowing water streaming down from Lebanon. Awake, north wind, and come, south wind! Blow on my garden, that its fragrance may spread abroad. Let my lover come into his garden and taste its choice fruits.

(4:12, 15-6)

From the ancient beautiful description in *Song of Solomon*, we can feel the happiness and contentment in the garden, where love grows. The garden is cultivated to satisfy human beings' needs and desires.

Before the narrator enters the garden, the gate puts him in a dilemma. He does not know if it is safe for him to come in because what both the inscriptions say are very different and contrary to each other. One invites the visitors to the park, but the other warns and threatens visitors to escape as soon as possible. The garden might be a wonderful paradise or a doomed wasteland. The first one, written in golden lettres, says,

⁵ cf. *hortus deliciarum* (Latin, meaning the garden of pleasure)

‘Thorgh me men goon into that blysfyl place

Of hertes hele and deadly woundes cure;

Though me men goon unto the well of grace

There grene and lusty May shal ever endure.

This is the wey to al good aventure.

Be glad, thou reder, and thy sorwe ofcaste;

Al open am I, passe in, and spede the faste!’ (127-33)

(“Through me men go into that blissful place / Where hearts revive and
deadly wounds have cure; / Through me men travel to the well of grace, /
Where green and lusty May shall ever endure. / This is the way to fortune
good and pure. / Be happy, reader, and throw off your woe: I’ m open.

Enter now and quickly go!”)

On the other side, the black inscription says,

‘Thorgh me men goon’, [. . .]

‘Unto the mortal stroke of the spere

Of which Disdayne and Daunger is the gyde;

There tree shal never frute ne leves bere.

This streme yow ledeth unto the sorwful were

Ther as the fyssh in prison is al drye.

Th’eschewyng is only the remedye.’ (134-40)

(‘Through me men go,’ [. . .] / ‘To suffer deadly stabbing from the spear /
Which both Disdain and shamefast danger guide. / Of leaves and fruit,
trees here are always bare. This stream will lead you to the joyless weir /

Where fish are caught up, trapped and left to dry: / Avoidance is the only
remedy.’)

The gold and black of the hopeful and ominous inscriptions parallel the colours of
Aeolus’s⁶ contrasting trumpets in *The House of Fame* (1573-82). The two
inscriptions on both sides of the gate in some ways recall that above the entrance to
Dante’s *Inferno* (14), especially in the repetition of “thorgh me men goon” (127, 134),
which is a literal translation of Dante’s words in Canto III of *The Inferno* of the *Divine
Comedy*⁷:

Per me si va ne la citta dolente

Per me si va ne l'eterno dolore

Per me si va tra la perduta gente. (1-3)

(Through me you go into the city of weeping, / Through me you go into
eternal pain, / Through me you go among the lost people.)

Dante’s inscription is wholly miserable and is placed on the top of the gate, not on
both sides. Several of the images in these two inscriptions, such as welle (well), tree
(tree), leves (leaves), streme (stream), and fyssh (fish), recur in another form within
the park.

After Africanus explains that the black inscription does not apply to the narrator
at all, he seizes the narrator’s hand and pushes him in at the wide entrance. The
beauteous garden is in front of his eyes:

But, lord! so I was glad and wel begoon!

⁶ Aeolus: Greek god of the winds.

⁷ *The Divine Comedy* (1310-4): A profoundly Christian vision of human temporal and eternal destiny. It is an allegory of universal human destiny in the form of a pilgrim's journey through hell and purgatory, guided by the Roman poet Virgil, then to Paradise, guided by Beatrice.

For over-al, wher that I myn eyen caste,
 Were trees clad with leves that ay shal laste,
 Eche in his kinde, of colour fresh and grene
 As emeraude, that Ioye was to sene. (169-75)

(And thereupon my hand in his he seized, / Which solaced me, and then
 we went in fast. / And Lord, how glad I was and how well pleased! / For
 everywhere I looked, my eyes were cast / On trees whose foliage would
 for ever last, / Each kind as fresh and green as emerald / In its own way, a
 pleasure to behold.)

Unlike taking a real journey, he seems to watch a series of pictures. The dream is like a form of revelation and a mysterious showing. He uses the senses to perceive the wonderful dreamland. He sees, smells, hears, and feels in the garden; especially, Chaucer uses “I saw” for 7 times in the poem. The garden is a place for readers’ visionary, olfactory, and auditory senses.

The garden is a plot of ground where herbs, fruits, flowers, vegetables, or trees are cultivated. Sometimes people also keep animals in the garden. The garden is full of natural beauty but still a designed work. All the things are arranged delicately to imitate the harmony of nature. As to the designer of the garden, there is a goddess named Nature who is in charge of the place:

And in a launde, upon an hille of floures,
 Was set this noble goddess, Nature.
 Of branches were hir halles and hir bourse
 Ywrought, aftir hir crafte and hir mesure; (302-5)

(Yes, in a glade upon a hill of flowers / There sat that noble goddess men
call Nature. / All made of branches were her halls and bowers, / Designed
as she had cast their form and feature;)

The garden is the place where Nature is subdued, ordered, selected and enclosed. Hence, it is a symbol of consciousness as opposed to the forest, which stands for the unconscious. At the same time, it is a feminine attribute because of its character as a precinct. A garden is often the scene of processes of conjunction or treasure-hunts – connotations which are clearly in accord with the general symbolic function. A more subtle meaning, depending upon the shape and disposition, or the levels and orientation, of the garden, is one which corresponds to the basic symbolism of landscape (Cirlot 110).

The narrator describes the garden with a systematic structure. He separates his narration into three parts: vegetation, animals, and natural environment. In the part of vegetation, the garden is grown with all kinds of plants: the various trees in lines 176-82, the blossoming boughs and colourful flowers in lines 185-6, the medicinal herbs and spices in grass in lines 206-7. Therefore, the park is designed with three areas: the woods, the garden, and the meadow. The plants are the basic element of a garden.

The garden is a good habitat for animals: the fish swimming in the cool fast-flowing springs in lines 187-9, the birds in the trees in lines 190-3, the small gentle beasts (rabbit, deer, squirrel, etc.) in the forest in lines 193-6. The garden offers animals sufficient food to eat and room to live. Among them, birds are the main characters of the poem. Chaucer gives more details about birds rather than fish and

beasts.

For the natural environment, the climate is temperate and the weather is comfortable in this region: the breezes blowing in the woods in lines 201-3, the warm air in lines 204-5, and the eternal fine day in lines 209-10. The descriptions of the weather reflect the everlasting May in the golden inscription on the gate. The breezes, the warm air, and the fine day are the characteristics of early summer. The temperate weather stimulates the vitality of nature. It is the breeding season for plants and animals.

Besides, the garden is filled with the harmonious music of instruments in lines 197-200. The music comes with the sounds of birds to please the Roman deities and human beings in the garden. All of the above details form the landscape of the Paradise as a tradition. The heavenly garden is a place where human beings long for returning to nature and enjoy the bounty of the earth for ever. Thus, the narrator is comforted by all the attractions in the garden: “Yet was there joye more a thousande folde / Than man kan telle; [...] (208-9) (And yet delight waxed there a thousandfold / Beyond the telling [. . .].)

A content of a real dream can be messy and unreasonable, but dream vision poetry follows the human cognition of the world. The verbal narration needs a certain arrangement of time and space. The dreamland is the product constructed by the narrator. The writer needs some methods to organize the order of what he perceives in his dream. Time and space are important elements for Chaucer to create the dreamland and design the scenery in the allegorical garden.